

Dance Traditions - DANC 211/4 – Winter 2019
Contemporary Dance Department, Faculty of Fine Arts
Instructor: Philip Szporer
Course Assistant: Lucy Fandel
Monday, 2:30-5:30 p.m. – location: MB 2.430
Office Hours: by appointment, on Mondays (location: GM 500.71)
Email: philip.szporer@gmail.com; lucy.fandel@gmail.com

The course is a survey of the history of dance, focusing on Modernism, Post-Modernism and beyond.

Course Readings

See articles and chapters that are posted on the Course Reserves list. Navigate to the Moodle site, to the left side of the screen, and click on "Access Course Reserves". There will be no course text to purchase for this class. Over the duration of the term I may add selections to this list.

Please feel free to suggest exceptionally good articles, books, video clips, sound bytes that you have found so that we can share your intellectual discoveries.

Objectives and Teaching Strategies: The course will attempt to train students in basic research skills, the importance of historical context, the use and documentation of primary and secondary sources, the critical interpretation of texts, and the implications of methodological approaches, especially to understand and dialogue with ideas and information found through readings and class lectures and discussion. Students will write in a variety of genres, including the personal essay and research paper, and they will also create an oral presentation. Throughout the course, students are encouraged to utilize technological skills, make connections across course readings and experiences, integrate multiple perspectives drawn from different disciplinary and cultural contexts, and engage in critical inquiry about information and ideas.

Summary of Criteria of Evaluation:

1. Quiz (1):	15%
2. Mock Field Interview (1):	10%
3. Reflective essay (1):	15%
4a. Group Class Presentation (1)	10%
4b. Scrapbook (1):	20%
4c. Journal entry/essay (1):	5%
5. Moodle Entries (10):	15%
6. Attendance/Active Participation:	10%

Details about the assignments and quiz:

• **Quiz** (15 points)

There will be one in-class quiz based on facts, ideas, and material from class lectures 1-4, including discussion, readings, and media examples. Normally, one or two sentences will be required as a response.

- **Mock Field Interview (10 points)**

Structure probing questions for an imagined field interview with one choreographer or dancer discussed in Lecture 1 and 2 (see the Weekly Schedule), in relation to ideas surrounding cultural/racial diversity, intercultural/transcultural stereotypes, the construction of the “Other”, as well as representation and notions of cultural ownership (appropriation, hybridity, authenticity). Write five (5) intelligent and informed open-ended questions based on in-depth research, i.e., never ask questions producing yes or no answers. Also, briefly detail key points that you might imagine emanating as answers to your questions. Use in-text citations/footnotes, employing any reference style and a bibliography. See <http://library.concordia.ca/help/citing/index.php>. Typed, doubled-spaced (reasonable font size)

- **Moodle entries (15 points – 10 entries x 1.5 points)**

Prior to every class, students will enter one question and a possible response (about one paragraph or approximately 100 words) on the course Moodle site, based on one of the chosen readings for that week. Only ten (10) entries are required over the course of the term. Goal: react critically to the readings. The substance of your entry will, more than likely, focus in on one particular issue – what questions or concerns did the article/chapter raise for you? Do not re-cap what the author has written. The process of writing in this manner helps students to process the material, and ensures preparedness for the class discussion.

If there is no reading indicated for that week, then no Moodle entry is required. Note: There is no Moodle entry required for the week of the class presentations. Late entries (i.e., after Monday at 2:30 p.m.) will not garner points.

- **Reflective essay (1 essay @ 15 points)**

This assignment is designed to allow the student to examine their experience in listening and reacting to guest speaker Marc “Scramblelock” Sakalauskas’ lecture/presentation. It provides a vehicle to clarify questions and comments on key issues. Indicate how you may have changed, grown, developed in hearing the speaker’s ideas. Providing clear and concise examples of these perspectives is key.

Typed, doubled-spaced (reasonable font size). Bibliography and footnotes are required. 750 words.

- **Class Presentation (group) + Scrapbook + Journal Essay (total: 10+20+5=35 points)**

Presentation: Focus of the assignment: rethink an enduring choreographic work for a presentation to potential presenters/venue, i.e., how do you interest programmers and curators in the work? Each group (composed of 4 people) will have five (5) minutes to present, using four (4) images (not composite/collage) or media excerpts (be aware that time can easily be swallowed up by playing media excerpts), to provide a visual representation from the work. Detail the significance of the specific choreography; talk about the dancer and/or choreographer’s creative process or intent, and how it might express their artistic vision; and how the audience might appreciate this dance.

Consider the history or era (political/social/gender concerns) or genre/context of the dance; perhaps comparing and contrasting dance forms/attitudes/theories. Always contextualize through the lens of the life and work of a notable choreographer and/or dancer and this particular work.

The better the presentation and discussion, the better the learning outcome for all. Be imaginative. Bear in mind the constraints of time and be as succinct and effective as possible in your handling of your material. Please note: you will be stopped at 5:00 minutes. Ensure that your material is directly relevant, illuminating, and well-illustrated.

The main points of your argument should be clearly expressed, and the structure of your presentation coherent and logical. Grades will reflect both the quality of content and the effective presentation. Class presentations will be conducted in English. (10 points)

Scrapbook: Complete four further steps: submit a scrapbook (real not virtual) expanding on the same choreographic work, including i) a storyboard of a 3-5 minute choreographic section taken from the larger work; ii) provide a short 100-word written context (typed) on the artist and the work as you would see in program notes; iii) include a section of creative writing on your ideas/notions/inspirations surrounding set, costume, movement, and music (editing is fundamental to this section); iv) include accompanying sketches to this dance piece; plus, v) each person in each group will submit a journal entry (500 words maximum, typed) expanding on the exercise process, the whys and wherefores of the project, describing the group's intention, what worked and what didn't, and what was learned. Be creative! (25 pts)

*This group assignment will hopefully enhance problem-solving and team-building skills, by considering subjects together. Every member of the group must participate, whether in the actual presentation or in its preparation. No/little participation = no points. Please keep in mind two principles: You are here to learn, and be respectful of other points of view.

• **Attendance/Participation** (10 points)

Thoughtful and intelligent participation in all class discussion is, of course, encouraged. That said, it is the consistency and quality of one's in-class (and, secondarily, online) participation that will be assessed, not the quantity.

For an 'A'-level Participation mark, the student:

- Attends all classes
- Pays attention
- Volunteers questions or points of interest from media examples and assigned readings to generate discussion
- Offers ideas willingly and makes thoughtful contributions in discussion
- Responds to other students' ideas by asking questions or building on their points

Attendance will be recorded at the beginning of every class. No more than two justifiable absences will be allowed. Students will be expected to participate actively in class discussions. If you miss one class, your attendance/participation mark will automatically decrease 5%, two absences 10%. Exceptions: if you have a justified absence or a bona fide

documented emergency (for example, illness, injury, hospitalization) Please advise early in the term if you are observing religious holidays. Personal travel is not an acceptable reason.

Here is a guide that will help you understand how you will be assessed for this grade:

- Attend class every week and say little or nothing: 0-3
- Attend class every week and participate occasionally: 4-7
- If you attend class every week and engage in discussion, listen attentively, and what you have to say is demonstrably informed by the course readings & screenings: 8-10

Policy for Writing Evaluation: Students are evaluated on their mastery of language arts skills. To receive the best grade, you must

- Demonstrate maturity and originality of thought reflected by the ability to analyze, synthesize and evaluate.
- Sustain the development of a point or idea over the length of the assignment.
- Use organized paragraphs and transitional devices.
- Make conventional use of capitalization and punctuation.
- Thoroughly edit your work for grammar, syntax, and spelling of standard English or French, with particular attention to sentence structure and to agreement between subjects, verbs, pronouns and antecedents. Composition counts!

Assignments may be written in English or French. Papers must be typed, double-spaced, with a clear font size, paginated, and include your name, a title, as well as, where necessary, proper citations/references, bibliography, filmography/videography. Grades are based on clarity of expression, observational, descriptive and analytic skills, research methods, references, footnotes and bibliography.

All assignments must be handed in hard copy, and not sent via e-mail. E-mailed assignments will only be accepted in cases of grave illness or circumstance.

Grading Table for the Course (Dept. of Contemporary Dance):

90-100	A+	4.3
85-89	A	4.0
80-84	A-	3.7
77-79	B+	3.3
73-76	B	2.7
70-72	B-	2.5
67-69	C+	2.3
63-66	C	2.0
60-62	C-	1.7
57-59	D+	1.3
53-56	D	1.0
50-52	D-	0.7

Lateness policy

Please note that it is exceedingly disruptive to arrive late to class, and students who do so will be marked as absent. Likewise, **students who leave early or who skip parts of the lecture will be marked as absent.** If there are reasonable grounds to be absent for part of

the class, please advise me of your situation; it is your responsibility to take the necessary measures to arrive on campus early enough. Should you end up arriving late to the lecture, or if your body demands that you leave the room temporarily, please try to be as discrete as possible in order not to disturb your fellow students. Do this by holding the door gently as it closes rather than letting it bang shut on its own.

Late work is not encouraged. If you have a valid reason for postponing assignment submissions, such as a death in the family or a serious illness, please contact me (or the Department Assistant), and we'll arrange a reasonable alternative. Otherwise, a point will be deducted for each day the paper is late (i.e., 1 point).

Plagiarism

The most common offense under the Academic Code of Conduct is plagiarism, which the Code defines as "**the presentation of the work of another person as one's own or without proper acknowledgement**" (Article 16^a).

This could be material copied word for word from books, journals, Internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased through one of the many available sources. Plagiarism does not refer to words alone - it can also refer to copying images, graphs, tables, and ideas. "Presentation" is not limited to written work. It also includes oral presentations, computer assignments and artistic works. If you translate the work of another person into French or English and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism.

It is your responsibility to understand what constitutes academic dishonesty and to ensure you avoid committing any offenses by reading the University's Academic Code of Conduct:

<http://www.concordia.ca/students/academic-integrity/plagiarism.html>

Other Course Policies

Language: The language of instruction is English. You may submit your written work in French; however, my comments on your papers will normally be in English.

Electronic Equipment: Turn off and put away all electronic devices, i.e., mobile phones, iPods, videogames, etc... This class is **not** the place to check Facebook, surf, text-message, or engage in other distracting and disruptive behaviour with electronic devices. Save it for after class or during the break. If there is a legitimate reason you must leave your mobile phone on, please notify me in advance, put the phone on vibrate mode, and sit in the front row on the aisle so you can easily depart the class to take your urgent call. Students breaching this policy during the lecture will be penalized on their participation grades, including a possible grade of zero for participation, at the discretion of the course instructor. Please take this warning seriously.

Tip: to do well on this course it is recommended that you listen attentively, taking notes with a notebook and pen or pencil. Using a laptop, while it does work better for some note

takers, is always a source of potential distraction for even the best-intentioned student. Recent studies have also demonstrated that taking notes longhand (vs. on a laptop) results in consistently higher levels of knowledge retention and therefore higher evaluation scores among university students.

Food: No eating in class. Take care of your hunger before the session or during the break.

Chatting in class: Refrain from distracting chatting with your neighbours, out of respect for the other students and the instructor. Save conversations until the class is over.

Names and Pronouns: If you go by a different name or gender pronoun than the one under which you are officially enrolled, please inform me. Students are expected to respectfully refer to each other by preferred names and pronouns during class discussions.

Campus Resources

Students with Disabilities: Any student with a documented disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) who needs to arrange reasonable accommodations must contact the professor and the Access Centre for Students with Disabilities at the start of the semester. <http://www.concordia.ca/students/accessibility.html>

Student Success Centre: Will help to improve your academic skills and learning potential (including writing skills). <http://www.concordia.ca/students/success/learning-support.html>

Weekly Schedule

Lecture 1 – Jan. 7

Introduction to course and syllabus

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Birth of Modern Dance: Isadora Duncan, François Delsarte, Loie Fuller, Ruth St. Denis, Ted Shawn.

Readings: Desmond, Jane. "Dancing Out the Difference: Dancing out the difference: Cultural Imperialism and Ruth St. Denis's Radha of 1906." *Signs: Journal of Women in Culture and Society* 17, no. 1: 28-49.

Mills, Dana. "'I dreamed of a different dance': Isadora Duncan's danced revolution," in *Dance and Politics: Moving Beyond Boundaries* (Manchester, UK: Manchester University Press, 2017), 28-17.

Lecture 2 – Jan. 14

German Expressionism: Rudolf Laban, Mary Wigman, Kurt Jooss.

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Collaboration in the Early 20th Century: Diaghilev's Ballets Russes, Vaslav Nijinsky.

Readings: Hales, Barbara. "Waking the Dead: Medium as Therapist in Albert Talhoff and Mary Wigman's 'Totenmal'". *Nineteenth Century Theatre and Film* 40, issue 1 (Summer 2013): 58-73.

Burt, Ramsey. "Modernism, Masculinity and Sexuality in Nijinsky's L'Après-midi d'un faune," in *Writing Dance Together* (Basingstoke, Palgrave MacMillan, 2009), 25-44.

Siegel, Marcia. "The Pavillion of Secrets," in *The Sentient Archive*, ed. Bill Bissell and Linda Caruso Haviland (Middletown: Wesleyan University Press, 2018), 229-262.

>> Monday, Jan. 21 – Deadline for withdrawal with tuition refund from winter-term courses.

Lecture 3 – Jan. 21

Modern Dance Leaders: Martha Graham, Erick Hawkins, Doris Humphrey, José Limon, Josephine Baker, Katherine Dunham, Pearl Primus, Alvin Ailey.

Readings: Kraut, Anthea. "Between Primitivism and Diaspora: The Dance Performances of Josephine Baker, Zora Neale Hurston, and Katherine Dunham." *Theatre Journal* 55, no. 3 (October 2003): 433-450.

Valis-Hill, Constance. "Katherine Dunham's Southland: Protest in the Face of Repression." *Dance Research Journal* 26, no. 2 (Autumn 1994): 1-10.

Jowitt, Deborah. "Heroes and Visions." *Dance Now* 17, issue 4 (Winter 2008/2009): 23-28.

Thomas, Victoria. "Martha Graham's Haunting Body: Autobiography at the Intersection of Writing and Dancing." *Dance Research Journal* 40, no. 1 (Summer 2008): 3-16.

>>**DUE: Assignment: Field Interview** - 10 points

Lecture 4 – Jan. 28

Beyond Modernism: Merce Cunningham, Alwin Nikolais

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Guest: Library Orientation with dance librarian Paule Kelly-Rhéaume. In class.

Readings: Brown, Carolyn. "Summerspace: Three Revivals". *Dance Research Journal* 34, no. 1 (Summer 2002) 74-82.

Copeland, Roger. "A Conversation with Alwin Nikolais." *Dance Scope* 8, no. 1 (Fall/Winter 1973/74): 41-46.

Lecture 5 – Feb. 4

Quiz – in class – 15 points

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Post-Modern Innovations: Perspectives and concerns of the Judson Church artists and the Contact Improvisation movement (Yvonne Rainer, Trisha Brown, Lucinda Childs, Steve Paxton, Simone Forti, Meredith Monk, etc).

Readings: Banes, Sally. "Choreographic Methods of the Judson Dance Theater," in *Writing Dancing in the Age of Postmodernism* (Wesleyan University Press, 1994), 211-226.

Lepecki, Andre. "Toppling Dance." In *Exhausting Dance: Performance and the Politics of Movement* (Taylor & Francis, 2006), 65-86.

Paxton, Steve & Robert Steijn. "Training Perception." TALK / SNDO 1982-2006 online. Ed. Jeroen Fabius (School for New Dance Development, 2009): 1-9.

Rosenberg, Susan. "Subjectivity, Desire, and the Thinking Body," in Trisha Brown: Choreography as Visual Art (Middletown: Wesleyan University Press, 2016), 202-228.

>> **DUE: Class presentation proposals** – no more than 1-2 paragraphs are necessary.

Lecture 6 – Feb. 11

Parallel Universe: Québec Dancing into the 21st Century

Consideration of social, political and cultural shifts in Québec, with emphasis on Groupe de la Place Royale, Nouvelle Aire, the major figures (Édouard Lock, Ginette Laurin, Paul-André Fortier, Marie Chouinard, Jean-Pierre-Perreault), the rise of the independents, and a new generation.

Readings: Cornell, Katherine. "The Sounds of Bodies Dancing: An Examination of Jean-Pierre Perreault's 'Joe'." *Conversations Across The Field Of Dance Studies* 32 (2012): 30-32.

Tembeck, Iro. "The Flowering of the Independents", in *Dancing in Montreal*. (Madison, WI.: Studies in Dance History, The Journal of the Society of Dance History Scholars), 79-98.

Thain, Alanna and Virginia K. Preston. "Tendering the Flesh: The ABCs of *Dave St-Pierre's* 'Contemporary Utopias.'" *TDR* (Winter 2013): 28-51.

Lecture 7 – Feb. 18

Guest Lecture: Marc (Scramblelock) Sakalauskas

Subject: *One Nation Under A Groove* – an in-depth look at street dance culture starting with early Funk/Soul roots, plus explorations into the music (James Brown, Funkadelic, etc), the dances (Popping, Locking) and the social issues associated with the origins of street dance and Hip Hop culture.

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Virtuosic Bodies: Louise Lecavalier, Elizabeth Streb, Chandralekha

Readings: Bakari, Kitwana. "The Hip-Hop Generation: Young Blacks and the Crisis in African American Culture," in *The New Black Youth Culture: The Emergence of the Hip Hop Generation* (New York: Basic Civitas Books, 2002), 3-24.

Cooper Albright, Ann. "Techno Bodies: Muscling with Gender in Contemporary Dance" in *Choreographing Difference: The Body and Identity in Contemporary Dance* (Hanover, N.H.: University Press of New England, 1997), 28-55.

Chatterjea, Ananya. "Chandralekha: Negotiating the Female Body," in *Moving History/Dancing Cultures (A Dance History Reader)*, ed. Ann Dills & Ann Cooper Albright (Middletown, Conn.: Wesleyan University Press, 2001), 389-397.

Holmes, A.M. "Elizabeth Streb." *BOMB*, 112 (Summer 2010): 88-94.

Wilkinson, Alec. "Rough-and-Tumble," *The New Yorker* (June 29, 2015): 48-55.

******* Feb. 25-Mar. 3 – STUDY WEEK – no lecture on Feb. 25 *******

Lecture 8 – Mar. 4

Contemporary German Dance: The emergence of Tanztheatre in Germany (Susanne Linke, Reinhild Hoffman, Pina Bausch).

Reading: Servos, Norbert. "Pina Bausch: Dance and Emancipation," in *The Routledge Dance Studies Reader*, ed. Alexandra Carter. (London: Routledge, 1998), 36-45.

>>**DUE: Reflective essay** on Marc "Scramblelock" Sakalauskas's talk – 15 points

Lecture 9 – Mar. 11

Global Innovators: Ohad Naharin, William Forsythe, Wim Vandekeybus, Anne Teresa de Keersmaeker, Sidi Larbi Cherkaoui

Reading: Laermans, Rudi. "Sharing Experience" in *Being an Artist in Post-Fordist Times*, ed. Pascal Gielen and Paul de Bruyne (Rotterdam: NAI Publishers, 2009), 81-96.

Friedes Galili, Deborah. "Gaga: Moving beyond Technique with Ohad Naharin in the Twenty-First Century." *Dance Chronicle* 38, no. 3 (September-December 2015): 360-392.

*****NB: March 18: Last day for academic withdrawal from winter-term courses.**

Lecture 10 – Mar. 18

Contemporary Strategies in Japan: Butoh (Japan)

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Guest Lecture: Lucy Fandel on Political Dance.

Readings: Hornblow, Michael. "Busting Bodies of Thought." *Performance Paradigm* 2 (March 2006): 26-44.

Stein, Bonnie Sue. "Butoh: "Twenty Years Ago We Were Crazy, Dirty and Mad." *The Dance Review* 30, no. 2: 107-125.

Lecture 11 – Mar. 25

African Contemporary Dance Forms: Faustin Linyekula, Germaine Acogny, Vincent Mantsoe, Zab Maboungou.

Readings: Dixon-Gottschild, Brenda. "My Africa Is Always Becoming: Outside the Box with Faustin Linyekula." (New York: MAPP International Productions, 2007). Essay commissioned by The Africa Contemporary Arts Consortium.

Cauthery, Bridget E. "Vincent Sekwati Mantsoe: Trance As A Cultural Commodity," in *Fields in Motion: Ethnography in the Worlds of Dance*, ed. Dena Davida (Wilfred Laurier Press, 2012), 319-338.

Lecture 12 – Apr. 1

Class presentations

>>**DUE: Final Assignment:** Scrapbook (including storyboard of 3-5 minute choreographic sequence; written context on the artist and the work (100 words); free writing on ideas

surrounding set, costume, movement, music; plus accompanying sketches) + Journal entry/essay (500 words) describing group process. (35 points)

Lecture 13 – Apr. 8

Dancing for the Screen – Canadian Perspectives: A survey of dance for camera creations and the development of this genre in Canada.

Readings: Bergen, Hilary. "Becoming PostHuman: Disappearing Bodies & Dance as Thing-Power."

Szporer, Philip. "Northern Exposures," in *Envisioning Dance: On Film and Video*, ed. Judy Mitoma, Dale Steiber, & Elizabeth Zimmer (New York: Routledge, 2002), 168-175.

****Note:** The above schedule and procedures in this course are subject to change in the event of extenuating circumstances.